

At the Theaters



NAZIMOVA in "War Brides" At the Orpheum



Louise Mink in "Maid in America" - At Boyd's



Mlle. Dazie in "Maid in America" At Boyd's



Yvette Rugel at the Orpheum



Jack Garrett and Kitty Doner At Boyd's



Scene from "On Trial" Coming to the Brandeis

Minerva Coverdale in "Maid in America" - At Boyd's



Al Johnson - At Boyd's



Eva Mull - At the Gayety

BOYD'S theater will come to its own again this week, when the first of the Shubert shows under the local management of W. J. Burgess will be presented here. This combination of Boyd's and Burgess is locally associated with the most successful days of Omaha's history in connection with the theater, and it is peculiarly significant that it is the Shubert's who are in some measure responsible for the renewal of the combination. Before the Brandeis theater was built, Mr. Burgess had retired from the Woodward & Burgess Amusement company, and O. D. Woodward had the sole management of Boyd's, along with the Willis Wood theater at Kansas City. A split had come between the Shuberts and Klaw & Erlanger forces, and a new Shubert theater was built at Kansas City. Then the new firm came into Omaha and outbid Mr. Woodward for Boyd's, and secured that house on a long time lease. The late Emil Brandeis listened to Woodward's plea for a new theater, and after some negotiation the Burgess & Woodward Amusement company was organized, the Brandeis theater was built and opened under its management. Woodward still holds the Klaw & Erlanger agreement for Omaha, and for two seasons the Brandeis prospered under the new firm. Burgess later bought Woodward's interest in the business, and in turn sold his holding to C. W. Turner, who after two seasons of only partial success, sold Messrs. Crawford, Philley & Zehring, who now manage the Brandeis theater. In the meantime the Shuberts had tried out the experiment of sending their smaller companies into Boyd's, and had not proved a paying plan. The house was closed, and with the exception of the time Mr. Turner had a stock company there, it was dark until the Nash interest purchased it from the Boyd heirs, and planned to demolish it. Late last fall Mr. Burgess was induced to establish a stock company there for a few weeks and so successful did the undertaking prove it was continued all season. In the spring an understanding was reached with the Shuberts, and this fall the house opens with Shubert attractions, to be under the management of W. J. Burgess again, and the circle seems complete.

no idle praise, for Jolson has no equal as a singer of comic ditties, and as an ad lib funny man there has never been anyone quite like him. For one thing, he never sticks to his part, and for this reason nobody knows how long the entertainment will last, for Jolson may sing ten or twenty songs, and it is unusual thing for him to add an extra half hour confidential talk with the audience. And no one can tell how many people are going to have hysterics in the audience and stop the show with their laughter. "Dancing Around" has two acts and twelve scenes, as well as many astonishing spectacular features. Some of the more important principals are: Frank Carter, Kitty Doner, Harry Clarke, Mary Carter, Fred Leslie, Ellen Molyneux, Rae Bowdin, Harry Wardell, Mae Dealy, Harry Wilcox, Ted Doner, and a "drove of dainty dimpled divinities." Ashton Stevens said in the Chicago Examiner: "Dancing Around" is the best laugh show, the best girl show, the wisest and finest metropolitan entertainment ever seen in Chicago." When a Winter Garden show comes along, the sorry sight enters into the frisky frivolities of life with undreamed interest and fervor.

Sunday night, October 3, marks the coming of the big spectacular Winter Garden revue, "Maid in America," to Boyd's theater for a week's engagement. Fresh from extended engagements in New York and Chicago, the production has met with a favor almost unprecedented in the annals of theatrical entertainment. Huge throngs have alternately laughed at the antics of the funny

comedians, marvelled at the scenic surprises, wondered at the dazzling costuming, pleased by the tuneful musical numbers, dancing specialties and song hits, with which the big revue abounds from first to final curtain. Florence Moore, as gifted a comedienne as seen in musical plays in a decade, has made a hit of pronounced proportions in the leading comedy role, and is particularly amusing in the delightful travesties on popular plays of the season, which go to make up the major portion of the comedy. Mlle. Dazie, without question, the greatest dancer of modern times, is adding new laurels to her reputation as a terpsichorean artist, and shows her inimitable talent in the "Ballet Russe" and the "Ballet of Color and Motion," which were specially devised for her by Theodore Kosloff of the Imperial Russian Ballet at Petrograd. Swor and Mack, famous negro delineators, offer as delightful a bit of patter and foxtrot as has ever been written into a musical show. Louise Mink, who has the leading singing role, has been universally acclaimed the most gloriously voiced prima donna in the lighter forms of musical entertainment. Others who have scored are Minerva Coverdale, Rita Gould, Margaret Calvert, William Halligan, Sam Adams, John Sparks, Will Stanton, Fred Graham, Coogan and Cox, Harold Robe, Thomas McGuire, Mabel Hill, Gladys Benjamin Bly Brown and many others. The chorus of sixty Winter Garden girls displays some amazing gown creations on the stage and out on the runway over the orchestra seats. In the two acts there are twelve magnificent set settings. During the course of the action thirty whistly song hits and musical ensembles will be heard. Seats for all performances will be placed on sale next Thursday.

Mme. Nazimova, the distinguished actress, comes to the Orpheum this week. (Continued on Page Five, Column One.)

Florence Moore Declares Laughter Is the First Aid to Loveliness

Funny women are seldom beautiful, funny faces may be very lovable ones, but they are rarely fascinating. Florence Moore, the leading funmaker with "Maid in America," the big Winter Garden spectacle, coming to Boyd's theater next week, thinks people would rather look at the face that is always laughing, than at a sad-eyed and doleful beauty. Miss Moore is beautiful herself, though she never thinks much about it, and could have played a "beautiful heroine" to perfection, had she chosen the straight drama to comedy. But one of her theories is, that it is a finer thing to make people laugh than to stir up the sadness in their souls, though the tragic play may be elevating and inspiring.

"And there is so much bigger field in this line of work," she says, "and it is so much more interesting. Besides I think it is splendid to make people laugh if one can. Laughter is healthy and there isn't half enough of it in the world, and there are too few people who are ready to be amused by the little events of the day. My theory of eternal youth and incidentally a measure of beauty is to cultivate a sense of humor, to train one's life to see the sunny side, and to laugh, laugh, laugh."

Miss Moore works hard enough in the new revue to turn her theories for other people into practice. She performs so many strenuous feats to make others smile that she is apt to come off the stage with her costume in tatters, and except that she has worked herself up to the spirit of fun in the part she would come off as physically worn as her clothes. When she goes on feeling "down and out" and sees some one in the audience with a set, gloomy "you-can't-make-me-laugh" expression on, who has paid for one of the best seats to a funny show to prove how invulnerable he is to mirth, and the idea appeals to her, she smiles, and directs her best work his way. And when she has drawn

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While our orchestra leader stays awake half the night trying to figure out new novelties to introduce to make the pictures more realistic; in other words, his motive is to play with and not against the pictures, as is the case ninety-nine times out of a hundred.

Then our house superintendent is just beaming over with pride at the neat and clean appearance of the theatre—not a speck of dirt to be found anywhere and everything in tip-top shape, and so on throughout our entire organization.

Honestly, it's really an inspiration to work with our "hunch," because they are just chuck full of confidence as to the success of the STRAND, and if you want a fight on your hands, just say something detrimental and see the outcome.

We're mighty glad to see you, too, and want you to appreciate this fact, even the birds in the lobby "Bid You Welcome" and from the "Thank you" of the little lady who sells you tickets until we wish you "Good Night and Call Again," we deem it a pleasure to amuse and entertain you.

Our program Ak-Sar-Ben week is very, very strong. Sunday and Monday we offer Mary Rinehart's Mystery Story in Five Sensational Episodes entitled "The Circular Staircase," followed Tuesday, Wednesday and Thursday with Betty Nansen in "The Song of Hate," adapted from LaTosca, while Friday and Saturday Theda Bara is shown in "Lady Audley's Secret."

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